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THE TRIBUNE'S ANNA MARIA IN PARIS.—One of the *Tribune's* correspondents in Paris uses lovely language. It must be a sweet and gushing creature, whichever its sex may be. Writing of the American pianos in the Exposition, it says: "All our great firms are represented, and the contending keys, in passages which all the world warbles, mingle their winds, as if the birds of the West, in choirs, had assembled here to sing."

Anna Maria has evidently mistaken the pianoforte for a wind instrument, and has mixed up in an exquisite jumble, ivory keys with feathery birds, and western choirs with warbling worlds. But still it is very pretty, very pretty indeed. Anna Maria also states that the Steinway's have seven pianos in the Fair! How is this, Mr. Derby? What becomes of your "limited space," and how about your unjust and tyrannical exclusion of other makers if such a preposterous monopoly is allowed? Or has Anna Maria indulged in a flight of mendacious fancy, overwhelmed by the importance of the subject? But Anna Maria does a very naughty thing when she endeavors to turn the venerable Rossini into ridicule, by stating that he compared a grand piano to "a nightingale cooing in a thunder storm!" Rossini has too much esprit to make such a ridiculous comparison, for how could he hear any kind of "cooing" in the midst of a thunder-storm? He might have used a more familiar simile, "like a duck in a thunder storm," for its quack has a percussive quality which might make itself heard. But the latter simile was not sufficiently rose-hued for Anna Maria, and she invented a pretty absurdity to further her ends. We hope to hear a great deal more from Anna Maria of the same sort of perfumed twaddle.

A WEAK JUDGMENT.—A writer in *La Presse Musicale*, which is the advertising and concert getting-up sheet of Paris, gives a hasty, undigested judgment of the grand qualities of the American square pianofortes, after examining the squares exhibited at the Exposition by Steinway & Sons. He says, "We can now easily understand the preference given by the Americans to these pianofortes." How does this writer know that Americans do prefer these pianofortes? He could find here a dozen makers whose works would more than favorably compare with them. We will merely mention one out of the many—Decker Brothers. If he heard their magnificent new scale square piano, he would comprehend better the superlative excellence of the American square pianofortes.

THE PARIS EXPOSITION UNIVERSELLE.

We quote to-day another brilliant article from *La France Musicale* on the subject of the Chickering Pianos. The learned and accomplished editor, M. Escudier, it will be perceived

takes the position that, of all the pianos and exhibitors of pianos in the American section, the Chickering and their pianos, alone, represent the boni-fide manufacture of America, the others being foreign imitations of the genuine article, excepting the Cycloid Piano of the Lindeman's, which has a striking individuality of its own.

M. Escudier also gives as his deliberate opinion, after hearing and examining the other instruments in the same department, that the Chickering Pianos *defy all competition*. We confidently expected this verdict, for our experience, extending through a series of years, has satisfied us that, notwithstanding the really fine points of the competing pianos, those of the Chickering's approach closer, in all essentials, to perfection, than any other piano in existence. We gave in our last issue a schedule of the essential points of a really grand pianoforte. In an examination of an instrument of the grand class, all those points should be sought out and tested, and the instrument that is deficient in one point, though it may be fine in every other, cannot be classed as first best. The point of power is very much misunderstood. Power should be luminous sonority, and not clang and noise. Coarse power is certainly, still power, but the power which carries and tells, and gives to the slower speaking bass notes, the distinct individuality, the rapid detonation of the prompt speaking treble, is a combination of sonorous volume, and refined purity of tone. We expect to find these points brought forward in the verdict of the profound experts, and the accomplished virtuosi of Paris, and that the Chickering Pianos will be pointed out as possessing them all, in the most eminent degree.

We now present M. Escudier's article from *La France Musicale* of April 21st:

LES PIANOS CHICKERING.—On commence à se préoccuper très-sérieusement de l'exposition des instruments de musique au palais de l'Exposition universelle. Cette partie de la production industrielle européenne et américaine étant, sans contredit, une des plus riches, et des plus attrayantes, c'est de ce côté que se porte tout naturellement la curiosité des visiteurs. Nous nous proposons d'examiner successivement les divers produits de cette industrie, qui a tant d'affinités avec les arts libéraux. Aujourd'hui, nous voulons seulement entretenir nos lecteurs d'un incident qui a eu lieu, mercredi dernier, dans la section américaine, et qui a produit la plus vive sensation.

Vers quatre heures, au moment où il y a le plus de monde dans les galeries, nous avons assisté à un concert improvisé, qui avait attiré une telle affluence, que la circulation a été longtemps interrompue; et comme la foule grossissait de minute en minute, le concert s'est prolongé près de deux heures, à la grande joie de cet auditoire ravi par le charme d'une exécution merveilleuse et par l'admirable sonorité des instruments de M. Chickering, le plus célèbre facteur des Etats-Unis d'Amérique. Du reste, il suffira de

nommer les deux virtuoses qui les ont joués pour se faire une idée des effets qu'ils en ont pu tirer: c'étaient Mme. Escudier-Kastner et M. Théodore Ritter.

Nous avouons sans détour que nous étions loin de nous attendre à trouver chez MM. les Américains une telle perfection dans le mécanisme et la fabrication générale du piano. Il y a ceci de particulier, d'après nos renseignements puisés aux meilleures sources, que MM. Chickering, dans l'exploitation de leur vaste établissement, n'ont rien emprunté, soit aux Anglais, soit aux Français, soit aux Allemands, ni à aucune nation enfin de l'Europe. Leur maison est essentiellement américaine, dirigée par les Américains, les MM. Chickering eux-mêmes; tous les ouvriers sont Américains, et les machines dont on se sert sont toutes d'invention américaine. A ce point de vue elle n'a pas de concurrent à l'Exposition, car s'il y a dans section des Etats-Unis d'autres instruments, nous savons de la manière la plus précise que leur origine est essentiellement européenne.

Venons au fait.

Après le concert, sur lequel nous aurons bientôt à revenir, nous avons voulu nous rendre compte de la construction intérieure de ces pianos, qui venaient de frapper à un si haut point et la foule et les artistes groupés autour des deux exécutants.

Une des nouveautés de cette construction consiste dans le barrage complet d'un seul morceau de fonte, dont le système est entièrement inconnu ici. L'honneur de cette précieuse invention revient tout entier à M. Chickering, qui, n'ayant pas voulu la faire breveter, a permis à d'autres facteurs en Amérique de s'en servir à leur tour. Les principaux effets de ce barrage sont de donner au piano la solidité nécessaire pour résister aux intempéries des climats américains et d'introduire dans le son ces qualités chantantes, que les pianistes les plus célèbres ont admirées et attestées dans de nombreuses communications adressées à MM. Chickering.

Nous ne nous étendrons pas davantage aujourd'hui sur les mérites de ces magnifiques produits de l'industrie américaine; nous dirons seulement qu'ayant vu et entendu tous les autres pianos exposés dans la même section, ceux de M. Chickering nous ont paru devoir défer toute comparaison.

Le concert improvisé, dont nous parlons tout à l'heure, a donné à cette opinion une force qui la met hors de toute contestation. Voici le programme et l'ordre dans lequel il a été exécuté:

Fantaisie sur *Rigoletto*, par Th. Ritter;

Fantaisie de Thalberg, par Mme. Escudier;

Duo pour deux pianos, sur le *Songe d'une nuit d'été*, de Mendelssohn, par Mme. Escudier et Th. Ritter;

Une marche et le *Courrier*, par Th. Ritter;

Le *Feu follet*, de Kuhe, et le *Torrent*, de L. Lacombe, par Mme. Escudier.

L'effet produit par ces deux éminents virtuoses ne saurait se décrire. Sous leurs doigts, les pianos de M. Chickering ont pris les proportions d'un orchestre complet, et comme le journal *la France*, qui a rendu compte de ce curieux incident, nous dirons que "s'il y avait tous les jours des concerts semblables à l'Exposition universelle,

le vast palais du Champ-de-Mars serait trop étroit pour contenir la foule des curieux."

M. ESCUDIER.

[Translation.]

THE CHICKERING PIANOS.—The public is beginning to be greatly attracted by the musical instruments in the Paris Exposition Universelle. This department of the Exposition, both European and American, is of the richest and most attractive character, and is one which should naturally excite the curiosity of visitors. We propose to examine in detail, the several departments which have so close an affinity to the fine arts. But, at present, we will only relate an incident which occurred in the American section on Wednesday last, and which produced a most lively sensation.

Near four o'clock in the afternoon, a time when but few people were present, we assisted at an improvised concert, which was of so attractive a character as to arrest the promenaders and convert them into listeners, the crowd becoming larger minute by minute. The concert was prolonged for nearly two hours, to the great delight of the auditors, who were charmed by the marvellous execution of the artists and the admirable sonority of the instruments of the Messrs. Chickering, the most celebrated manufacturers of the United States of America. It will only be necessary to mention the performers, to imagine the effects produced by them. They were Mme. Escudier-Kastner and M. Theodore Ritter. We confess, without any hesitation, that we did not expect to find from America such perfection in the mechanism and manufacture of the piano as we have found in these particular instruments, having formed our judgment from our observations of other pianos coming from the United States. It is very certain, that in the building up of their establishment the Messrs. Chickering have borrowed nothing either from the English, the French, or the Germans, or from any other European nation. Their House is essentially American, and directed by born Americans, the Messrs. Chickering; the workmen are Americans, and all the machinery is of American invention. In this respect they stand alone, for there are in the United States section of the Exposition other instruments, in the same style, whose origin is essentially European.

Before referring again to the concert, we will speak of the interior construction of these pianos, which created so lively an enthusiasm among the groups of artists surrounding the two exccutants. One of the novelties of this construction is an entire iron frame, the use of which is entirely unknown here. The honor of this valuable invention belongs entirely to Messrs. Chickering, who have never taken a patent out for it, but have generously allowed the use of it to the other piano manufacturers in America. The principal effects of the entire iron frame are, to give to the instrument the necessary solidity to resist the severe changes of temperature of the American climate, and to produce that "singing tone," which the most celebrated artists have admired, and attested to, in numberless letters addressed to the Messrs. Chickering.

We will not expatiate further, to-day, on the

merits of these magnificent productions of American manufacture; we will only say, that having seen and heard all the other pianos exhibited in the same section, we believe that those made by the Messrs. Chickering can defy all comparison. The improvised concert, of which we have spoken, has given a force to this opinion which places it entirely beyond dispute.

The following is the programme in the order in which it was performed:

Fantaisie sur *Rigoletto*, par Th. Ritter;
Fantaisie de Thalberg, par Mme. Escudier;
Duo pour deux pianos, sur le *Songe d'une nuit d'été*, de Mendelssohn, par Mme. Escudier et Th. Ritter;

Une marche et le *Courrier*, par Th. Ritter;
Le *Feu Follet*, de Kuhe, et le *Torrent*, de L. Lacombe, par Mme. Escudier.

The effect produced by the two eminent virtuoses, it is impossible to describe. Under their fingers the pianos of Messrs. Chickering assumed the proportion of a complete orchestra, and we would say with the journal *La France*, which has given an account of this remarkable incident, "that if similar concerts were given every day at the Exposition Universelle, the vast palace of the Champ-de-Mars would be too small to contain the eager crowd of listeners."

BROOKLYN PHILHARMONIC SOCIETY.

After the close of a season, which from various causes was not as successful as its predecessors, a meeting of the Board of Directors was held at the Academy of Music, at which the popular and efficient gentleman, Mr. Luther B. Wyman, presided. The following pertinent address, which contains some excellent practical suggestions, was delivered to the Board, by Professor Ferdinand:

"GENTLEMEN:—If you will do me the honor to listen kindly and with impartiality to a few thoughts, and give me ample latitude to develop the causes which have made our Philharmonic Concerts not only less prosperous, but also somewhat unpopular in these latter years, I will try to contribute my feeble share to the reorganization your society needs for the coming season. Now, how came it, that in the midst of such an educated and refined circle, as the one representing the Brooklyn music-loving community, our Philharmonic Concerts did not rise to the highest pinnacle of this sublime and beautiful art? Simply, because the spirit in which you conducted it, and by which you made the by-laws, was not in harmony with the noble cause itself! Was it the fault of those who were the leading members and directors of the society? No: at least not individually, for we could not have had a better President than our most respected Luther B. Wyman; neither could we have better filled the offices of our worthy Treasurer and Secretary, etc., etc. Then was it the fault of our active members? Of an orchestra second to none? No: much less: they as well as their several leaders represented most worthily our noble art.

"Then what are the reasons that the subscription list was during the later years constantly on the decrease? Simply because you had adopted a wrong platform, you had laid the temple of the Muses on the same foundation as that on which you govern and build up your mercantile estab-

lishments! You put Pegasus before the plough instead of putting him before the chariot of Apollo, and—you found that the noble animal, the noble horse of the Muses "would not draw." Not even common labor should be the mercy of capital, much less the arts and the artists; money must bow to talent, not talent to money. Our noble art of music is as old as creation. Love and harmony are the first laws of God, and their beautiful and inspiring effects can only be felt when going hand in hand with justice and equality. The rays of the sun warm and give cheerfulness to everybody, so beauty, symmetry and harmony, the arts, I mean, must be at the reach of everybody, and how truly should it be so here, in this great and glorious Republic!

"Well then, gentlemen, your reserved seats, your high prices of subscription, the spirit of exclusiveness, not in harmony with the noble cause, your privileges granted to some and not to others, and, last not least, the secondary position you gave to the active members, the performing artists, who in reality are the creators of the sublime treat you enjoy and ought to be the first on the list and not the last, for you give them "only money," while they are giving you talent and electrifying inaugurations of Genius. I say, these are the reasons of the unprosperous and unpopular state of affairs of our Philharmonic Society. This is not only the sincere conviction of your humble servant, but it is also the expression of *Vox populi*—our master of all.

"Here we have then the causes of our half-filled houses; and now allow me, gentlemen, to propose a radical remedy for it.

"First, No more reserved seats. It may be agreeable to some, but it is certainly unpopular with the majority, and not in that spirit of harmony and equality which should be the leading principle of a Philharmonic Society.

"Second, Fix the subscription at the uniform and minimum price of six dollars, which will give you crowded houses and popularity, and will also allow you to omit and do away with the humiliating deduction to professional members, in giving the same rights and privileges.

"Third, Grant to the active members, the performing artists, not only their due honors, but also a share of the pecuniary benefits of the Society, equally divided among them at the end of each season and after deduction of a reasonable fund for reserve.

"Finally, Let the spirit of love, harmony and equality be the leading spirit of your direction, and the Philharmonic Society of Brooklyn will be popular, prosperous, and rise to the highest pinnacle of the temple of our noble art."

MR. GUSTAVUS GEARY.—This talented artist and popular gentleman has left this city, where he has been long so favorably known, to make his permanent residence in Chicago, the most enterprising and liberal city in the West. The musical world of that city will find Mr. Gustavus Geary an invaluable addition to its strength, not only as teacher but as an artist. Mr. Geary comes from an historical family in music. His father and grandfather were eminent musicians, and his grand uncle, T. A. Geary, will always be known by his famous *Glee's*, among which are "The glasses sparkle on the board" and "Wine, wine, thou art divine. At six years of age Mr. Geary gained, in a trial of skill against 190 boys, a vacancy in Christ Church Cathedral Dublin, as boy